



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

set so well as in the former part of the year ; in short the inflammation is not, as in the spring, seated in that membrane which covers the lungs, and lines the cavity of the chest, but it resides in the substance of the lungs themselves, or more commonly in the membrane which lines the organ of voice, or its continuation the wind-pipe, the air-tubes and terminating air-cells of the lungs. Thus, it is seen, that the inflammatory diseases of autumn belong chiefly to the lungs, and we therefore meet with hoarseness, influenzas, and other sneezing colds, loss of voice, convulsive coughs, and diseases which put on the appearance of croup ; whilst in spring, although cases of similar disease sometimes occur just as the spring-form of chest complaints is occasionally met with in autumn, the majority of cases, as we have before said, put on a very different appearance. Of course more care is required to avoid these dangerous complaints than is necessary in the month of September, and the caution is more particularly applicable to the case of very old or very young subjects. The asthmas of old people are closely allied to the forms of chest complaint, of which we have spoken : and with regard to children, it is now that we meet with those hoarse influenza-like colds, which run through whole families without even permitting the elder branches to escape.—The adoption of much warmer clothing, and thus preventing the skin from being too much and too suddenly chilled, and the use of fire as soon as the mornings and evenings become uncomfortably cold, form, perhaps, the best preservative against the attack of diseases, such as have been described above.

But this is perhaps the time when our forefathers bled and took physic. The practice, although it is now much neglected, was assuredly beneficial to many persons ; yet as far as our experience has gone, it is more useful in spring when the body is braced up to its highest pitch of tone than at the fall of the year, when it may be considered to be somewhat enervated by the relaxing effects of the preceding hot weather, and the increase of innutritious food by which it was accompanied. On the whole, therefore, violent evacuations are not to be recommended in autumn.

AMUSEMENT AT PARTIES.

Music is a very delightful thing, but at large parties it is seldom enjoyed—it is, however, the order of the day.—Certain it is, that of the great overpowering number of persons collected to listen to it, there is not one in twenty qualified to judge even of vocal, much less of instrumental music ; indeed a lesson of the finest composer played with exquisite taste and execution, I have often found the general *dechainment* of tongues—even those who were silent before talked then, by the same sort of secret sympathy which swells the notes of the canary bird in his cage, to overpower the conversation—a circle is formed round the instrument, talking *a qui mieux mieux*. Large parties would prove more pleasant if the sphere of amusement were enlarged—there might be liberty to sit and converse. If reading was cultivated as an *accomplishment*, it might be made to contribute much to the entertainment—*short* passages either humorous or pathetic. From the yawning and stretching, as well as the opposite symptoms of restlessness and impatience displayed at parties, it would seem that we have not yet discovered the secret of combining engagement with pleasure, and of making the passage of time imperceptible by a well devised succession of interesting amusement.

In small circles *conversation* might, if rightly understood and assiduously cultivated, be made the instrument of very superior gratification ; but few persons possess that spring of mind which flows always abundantly, and sometimes to waste, with knowledge, temper, and discretion in the perfection essential to conversation ; few combine the happy art of repressing themselves and of exciting others—of preserving harmony, and at the same time of exciting discussion—of keeping back disagreeable subjects and making the best selection of those that are agreeable—and of sustaining pleasantry without stumbling into rudeness and personality. Some ingenious woman (for they know more of the matter than men) could write a treatise upon this subject, and give lively instances of the

good, bad, and indifferent styles. If it were done with spirit, humour, and good sense, it would certainly prove more amusing as well as instructive than *craniocopy* or *ninemonics*. Swift has made the way easy by his polite conversation, and rendered one chapter unnecessary—that on truisms, vulgarisms, and cant phrases.

SYNONYMY.

It is essential to the thorough knowledge of our language, to be able to distinguish accurately between words generally considered synonymous ;—upon this, strength, perspicuity, and elegance of style, materially depend ; and what follows (which has been chiefly suggested by the Abbé Girard's celebrated *Synonymes François*) is given in the hope of exciting some of our correspondents to join with us in the endeavour to fix the true significations of words, and their appropriate application.

SELF-SUFFICIENT, IMPORTANT, ARROGANT.

The self-sufficient man goes a step beyond the *self-possessed*, and is, consequently, more apt to fall into error—his judgment may be strong, but is seldom well-regulated, and is generally dashed with vanity. The important man superadds somewhat of pride to an over-weening estimate of his own powers, and is something like gold-lace upon an old fashioned scarlet waistcoat. The arrogant man has almost always some spice of badness of heart in his disposition, which betrays itself in the despotism of his opinions. We avoid the self-sufficient, laugh at the important, and detest the arrogant. The first are found, in considerable abundance, in the professions called liberal, the second in public offices, and the third amongst the race of minute philosophers, of the Scotch school particularly, who moot inconceivable points, of which I shall give one specimen, more for the sake of recording Dr. Johnson's opinion, than of stating the subject matter of discussion, which was no less important an inquiry, than whether so many human creatures would now be on the face of the earth, if existence, instead of being imposed upon them, had been at their option. Much of this, Johnson, in reply to one of these sages, said, would depend upon the place of birth, and that he believed if that spot were *Scotland*, the option would be easily decided, and the ranks of the human race thinned beyond all possible computation.

TO IMITATE—TO COPY.

The first is generally a mark of quickness of mind, the second of barrenness—imitation is employed upon useful subjects ; copying on comparatively trifling ones. We may imitate a man's virtues, or his style, or his politeness ; but we copy his foibles, the eccentricities of his manner, or the peculiarities of his dress ;—imitation terminates often in improvement, copying in still inferior mediocrity, and places the individual in the abject class of mimics, nine in ten of whom go out of themselves, without going into other people. On the stage, except Garrick, no mimic ever was a good actor, upon this very principle ; for the intelligent performer endeavours to imitate general nature, and not to copy her in detail. Garrick sought in Bedlam for many of his traits in Lear, and Foote abused the hospitality of a Welsh gentleman's family, to glean the absurdities of Cadwalader. This marks the minds of the two men, and kept Foote in the trammels of buffoonery, though he had received a liberal education, while Garrick reached the summit of his profession, and was an ornament to it.—The Chinese are servile copyists, and are behind every other nation in proficiency in art and science. The savages of Botany Bay are most expert mimics, yet the greatest savages on the face of the earth, without religion, laws, or even the vestige of social institution.

RESEMBLANCE—CONFORMITY.

These are terms which designate the existence of the same qualities in different subjects, but the first refers chiefly to corporeal coincidences, the latter to intellectual—there is a resemblance between features, and a conformity between minds.

INEQUALITY—DISPARITY.

These terms denote a difference, the first in quantity, and the second in quality. There is an inequality be-

tween the height of two passions, and disparity in their intellects.

JOY—GAIETY.

These terms signify an agreeable state of the mind, arising from the possession of good, or the enjoyment of pleasure—the first springs from the heart, and is enrolled amongst the passions, and like them can rise to an excess. Gaiety belongs rather to the temperament, and is often the consequence of a healthy well balanced constitution, in which the blood circulates cheerily, and the animal spirits feel no obstruction from the invasion of pain, or the minings of chronic disease. Joy must be acted upon and excited; gaiety, on the contrary, is spontaneous, and diffuses sunshine over society, which is much more indebted to the cheerful than to the joyous—vanity is generally the companion of gaiety, but it is a pardonable foible in him who employs his hours in exhilarating despondency, and driving forward the machine of social happiness. Joy is opposed to sorrow, and gaiety to melancholy.

FRAIL—FRAGILE.

Both these terms denote weakness—the first in subjects which can be bent, the second in those which can be broken. We speak of the *frailty* of the support of the reed, and compare it, not unaptly, to the general run of friendship, and of the *fragility* of glass, and of promises.

ANECDOTE OF A YOUNG IRISH OFFICER.

Before one of the battles of the old German war, in which the English army obtained so much glory, when the two hostile armies were drawn up opposite to each other, waiting for the signal to charge; the horse of a young Irish cornet, named Richardson, took fright and suddenly darted forward from the line, and in spite of all his riders exertions, carried him into the midst of a squadron of French cavalry. The enemy immediately surrounded him, and all vied with each other for the honor of seizing the English standard; but with a generosity which then characterized them, they wished, if possible, to obtain it without sacrificing the life of one whom they already considered their prisoner. They, however, cut at his arm, hoping thus to force him to drop his charge. He was totally defenceless; one hand grasping the standard, the other holding the reins—but he kept firm, and as they cried, *rendez le l'étendart*, his only answer was *Oui, avec le bras*. * The crowd of combatants impeded each other, and the impetuosity of his charger prevented the effect of many of their blows. He received several severe wounds, which however, failed of changing his determination. He remained resolute to be cut down rather than forfeit the honour of the regiment. At length the unruly beast, making a sudden turn, broke through the throng and bore him safely back to his friends, who received with astonishment and transport the young hero and the standard. He lived to be an old man, and has frequently repeated the story to his intimate friends, and showed his arm, all seamed with the gashes he had received in that glorious struggle.

* Surrender the standard—Yes, with my arm.

DEATH WATCH.

Wallis, in his History of Northumberland, gives the following account of the insect so called, whose ticking has been thought by ancient superstition to forebode death in a family. The small scarab, called the Death Watch, (*Scarabæus gallarus pulsator*) is frequently found among dust and decayed rotten wood, lonely and retired. It is one of the smallest of the Vagipemia, of a dark brown, with irregular light brown spots, the belly plicated, and the wrings under the cases pellucid; like other beetles the helmet turned up, as it is supposed for hearing, the upper lip, hard and shining. By its regular pulsations, like the tickings of a watch, it sometimes surprises those who are strangers to its nature and properties—who fancy its beatings portends a family change, and the shortening of the thread of life. Put into a box, it may be seen and heard in the act of pulsation, with a small proboscis against the side of it, for food more probably than for hyemeneal pleasure, as some have fancied. He furnishes us

too with the means to avert the omen, as given by the artist, well known as Dean Swift.

"But a kettle of scalding water injected,

Infallibly cures the timber affected;

The omen is broken, the danger is over,

The maggot will die, and the sick will recover."

Grose tells us, "the clicking of a Death Watch is an omen of the death of some one in the house where it is heard."

W. S. W.

*** It is supposed by some that the male spider is supplied with a little bladder somewhat similar to a small drum, and that ticking noise which has been termed the death-watch, is nothing more than the sound he makes upon this little apparatus, in order to serenade and allure his mistress.

THE BEST OF WIVES.

A TALE.

A man had once a vicious wife;

(A most uncommon thing in life)

His days and nights were spent in strife

Unceasing.

Her tongue went glibly all day long,

Sweet contradiction still her song,

And all the poor man did was wrong,

And ill done.

A truce without doors or within,

From speeches long as statesmen spin,

Or rest from her eternal din,

He found not.

He ev'ry soothing art display'd;

Tried of what stuff her skin was made:

Falling in all, to heav'n he pray'd

To take her.

Once walking by a river side,

In mournful terms "My Dear," he cried,

"No more let feuds our peace divide,

"I'll end them.

"Weary of life, and quite resign'd,

"To drown I have made up my mind,

"So tie my hands as fast behind,

"As can be:

"Or nature may assert her reign,

"My arms assist, my will restrain,

"And swimming, I once more regain

"My troubles."

With eager haste the dame complies,

While joy stands glist'ning in her eyes,

Already in her thoughts he dies

Before her.

"Yet, when I view the rolling tide,

"Nature revolts," he said, "beside

"I would not be a suicide,

"And die thus:

"It would be better far, I think,

"While close I stand upon the brink,

"You push me in—nay, never shrink,

"But do it."

To give the blow the more effect,

Some twenty yards she ran direct,

And did what she could least expect

She could do.

He slips aside, himself to save,

So souse she dashes in the wave,

And gave, what ne'er before she gave,

Much pleasure.

"Dear husband, help! I sink!" she cried.

"Thou best of wives!" the man replied,

"I would—but *you* my hands have tied.

"God help ye!"

DUBLIN:

Printed and Published by P. D. HARDY, 12, Temple Lane, and 3, Cecilia Street; to whom all communications are to be addressed.
Sold by all Booksellers in Ireland.

In London, by Richard Groombridge, 6, Panyer-alley, Paternoster-row; in Liverpool, by Willmer and Smith; in Manchester, by Ambury; in Birmingham by Drake; in Nottingham, by Wright; in Edinburgh, by R. Grant and Son; in Glasgow, by J. Niven, Jun.